

Almighty. The outward worship of God is, in a certain degree, more comprehensive than the one which is solely internal; in fact, the former cannot exist without the latter. Again, the common cult possesses this advantage over the private: that it includes the worship of the single individuals, and, at the same time, gives expression to the worship of the entire community. If the chorist, therefore, by his singing, takes part in the external adoration of God, this very act of his is much more meritorious and pleasing to the Lord than any private prayer of his, no matter how devout it might be. Hence the old and true adage: "Qui bene cantat, bis orat"—who sings well (*i. e.*, with attention and devotion) prays twice.

### THE PURPOSE OF CHURCH MUSIC

The purpose of church music is, as is well known to all, a twofold one: the glorification of God and the edification of the faithful. There can be no doubt that the first mentioned of these is accomplished, in an eminent manner, by true church music. Thalhofer remarks: "True liturgical music, the echo of the eternal music in Heaven, appears to be the *most per-*

*fect* glorification of God, clad as it is in the holiday array of the word." This is precisely the view of the Holy Fathers. As to the *edification* produced by church music, it concerns in the first place the singers themselves, and in the second place the faithful attending. It is a matter of fact, borne out by experience, that the internal religious feelings and views of a person are strengthened and increased by every outward sign in word or in action. How much more must the devotion of the faithful be fostered and increased by an external manifestation, comparatively perfect, and becoming the occasion, such as church music undeniably is. Pious singers, whose attention is not completely absorbed by notes and the like, but who are able to enter with their whole soul into the sentiments expressed by the words of the sacred text, will undoubtedly become more devout and love inspired by chanting the holy songs than those who simply read or silently pray them. *St. Augustine* asserted this when he said in his "Confession": "The sacred words are more efficient toward disposing our minds to a fervent and ardent devotion if they are sung in a becoming manner than if they are simply recited."

### Volume 56

### INDEX

1929

Brother Bernadone's Christmas .....	I. Gass .....	23
Bonvin, S. J., Rev. L. ....	J. G. H. ....	26
Church Music Regulations (Oregon City).....	.....	9
Children's voices. The training of.....	E. Bullock .....	17
Constitutio Apostolica—Rec. 28, 1928 .....	.....	38
Decrees on Church Music.....	J. J. Pierron .....	16, 27, 58, 86
Diction. Correct .....	C. Pannill Mead .....	3
Flageolet and I. My .....	N. J. ....	33
Gregorian Music. The measure in.....	L. Bonvin, S. J. ....	28, 46, 55
Imagination .....	C. Pannill Mead .....	63
Liturgy. Notes on the.....	Rt. Rev. J. G. Kealy.....	1, 13, 49, 70
Listening. A lesson in .....	E. M. Grew .....	7
Music in our schools. The study of.....	C. Pannill Mead .....	4
Melody. A Chinese .....	E. C. Thatcher .....	35
Organ: Birth and Development .....	M. Rushworth .....	59
Orchestras. Helpful hints for organizers of School...	J. A. Krainik .....	71, 87
Sight-singing. The teaching of.....	M. Chamberlain .....	5
Songs for school use. The choice of.....	A. Forbes Milne .....	2
Sight. On reading at .....	A. Brent-Smith .....	32
Tappert. Rt. Rev. Msgr. H. ....	.....	54
Tone production. The beauty of.....	C. Pannill Mead .....	65
Tudor Music .....	G. Kirkham Jones .....	74, 78, 90
Scandicus and Climacus:		
Anent the New Year .....	.....	6
Prepare for Holy Week .....	.....	18
Pope Pius XI and Church Music.....	.....	30
Thoughts for the Choir rehearsal .....	.....	80
Too much improvising .....	.....	88

Almighty. The outward worship of God is, in a certain degree, more comprehensive than the one which is solely internal; in fact, the former cannot exist without the latter. Again, the common cult possesses this advantage over the private: that it includes the worship of the single individuals, and, at the same time, gives expression to the worship of the entire community. If the chorist, therefore, by his singing, takes part in the external adoration of God, this very act of his is much more meritorious and pleasing to the Lord than any private prayer of his, no matter how devout it might be. Hence the old and true adage: "Qui bene cantat, bis orat"—who sings well (*i. e.*, with attention and devotion) prays twice.

### THE PURPOSE OF CHURCH MUSIC

The purpose of church music is, as is well known to all, a twofold one: the glorification of God and the edification of the faithful. There can be no doubt that the first mentioned of these is accomplished, in an eminent manner, by true church music. Thalhofer remarks: "True liturgical music, the echo of the eternal music in Heaven, appears to be the *most per-*

*fect* glorification of God, clad as it is in the holiday array of the word." This is precisely the view of the Holy Fathers. As to the *edification* produced by church music, it concerns in the first place the singers themselves, and in the second place the faithful attending. It is a matter of fact, borne out by experience, that the internal religious feelings and views of a person are strengthened and increased by every outward sign in word or in action. How much more must the devotion of the faithful be fostered and increased by an external manifestation, comparatively perfect, and becoming the occasion, such as church music undeniably is. Pious singers, whose attention is not completely absorbed by notes and the like, but who are able to enter with their whole soul into the sentiments expressed by the words of the sacred text, will undoubtedly become more devout and love inspired by chanting the holy songs than those who simply read or silently pray them. *St. Augustine* asserted this when he said in his "Confession": "The sacred words are more efficient toward disposing our minds to a fervent and ardent devotion if they are sung in a becoming manner than if they are simply recited."

### Volume 56

### INDEX

1929

Brother Bernadone's Christmas .....	I. Gass .....	23
Bonvin, S. J., Rev. L. ....	J. G. H. ....	26
Church Music Regulations (Oregon City).....	.....	9
Children's voices. The training of.....	E. Bullock .....	17
Constitutio Apostolica—Rec. 28, 1928 .....	.....	38
Decrees on Church Music.....	J. J. Pierron .....	16, 27, 58, 86
Diction. Correct .....	C. Pannill Mead .....	3
Flageolet and I. My .....	N. J. ....	33
Gregorian Music. The measure in.....	L. Bonvin, S. J. ....	28, 46, 55
Imagination .....	C. Pannill Mead .....	63
Liturgy. Notes on the.....	Rt. Rev. J. G. Kealy.....	1, 13, 49, 70
Listening. A lesson in .....	E. M. Grew .....	7
Music in our schools. The study of.....	C. Pannill Mead .....	4
Melody. A Chinese .....	E. C. Thatcher .....	35
Organ: Birth and Development .....	M. Rushworth .....	59
Orchestras. Helpful hints for organizers of School...	J. A. Krainik .....	71, 87
Sight-singing. The teaching of.....	M. Chamberlain .....	5
Songs for school use. The choice of.....	A. Forbes Milne .....	2
Sight. On reading at .....	A. Brent-Smith .....	32
Tappert. Rt. Rev. Msgr. H. ....	.....	54
Tone production. The beauty of.....	C. Pannill Mead .....	65
Tudor Music .....	G. Kirkham Jones .....	74, 78, 90
Scandicus and Climacus:		
Anent the New Year .....	.....	6
Prepare for Holy Week .....	.....	18
Pope Pius XI and Church Music.....	.....	30
Thoughts for the Choir rehearsal .....	.....	80
Too much improvising .....	.....	88

About the Choir Boy .....	88
Organists Philosophy .....	89
Voice Training. Common faults in.....	D. MacMahon ..... 64
Vespers of the B. V. Mary.....	E. Langer ..... 66, 72

## MUSIC

Adoro Te .....	Arr. H. J. Gruender, S. J. .... 112
Amo Te .....	P. H. Thielen ..... 61
Ave vivens hostia .....	Echo hymnodiae ..... 53
Ave verum .....	Mozart-Bonvin ..... 115
Ave verum .....	John Singenberger ..... 12
Ave virgo .....	C. A. Leitner ..... 63
Completorium .....	John Singenberger ..... 149
Confitemini .....	Constantini ..... 128
Cor Jesu .....	L. Refice ..... 127
Cor Jesu (four mixed voices) .....	L. Refice ..... 80
Easter Sunday Vespers .....	John Singenberger ..... 165
Ecce panis .....	R. Meier ..... 133
Eructavit .....	John Singenberger ..... 145
Haec dies .....	J. B. Maenner ..... 1
Jesu dulcis .....	Kothe-Gruender ..... 102
Jesu dulcis .....	Zeller-Gruender ..... 102
Jesu dulcis .....	Arr. H. J. Gruender, S. J. .... 104
Justus ut palma .....	J. Mitterer ..... 57
Magnificat .....	John Singenberger ..... 137
Missa "Cum júbilo" .....	H. J. Gruender, S. J. .... 17
Missa solemnis D. N. J. C. Regis .....	M. Dore ..... 81
Oculi omnium .....	L. Refice ..... 77
O esca viatorum .....	J. B. Molitor ..... 55
O esca .....	L. Bonvin, S. J. .... 114
O salutaris .....	L. Refice ..... 66
O salutaris .....	Arr. H. J. Gruender, S. J. .... 105
O salutaris .....	Mitterer-Gruender ..... 106
O salutaris .....	L. Bonvin, S. J. .... 107
O salutaris .....	L. Refice ..... 108
Pange lingua .....	P. Piel ..... 15
Pange lingua .....	L. Refice ..... 65
Panis angelicus .....	M. G. .... 109
Panis angelicus .....	L. Refice ..... 111
Regina coeli .....	A. Lotti ..... 3
Sacris solemniis .....	L. Refice ..... 68
Surrexit pastor bonus .....	M. Haller ..... 9
Tantum ergo .....	P. Piel ..... 15
Tantum ergo .....	L. Refice ..... 65
Tantum ergo .....	L. Refice ..... 70
Tantum ergo .....	L. Refice ..... 72
Tantum ergo .....	L. Refice ..... 74
Tantum ergo .....	Breidenstein-Bonvin ..... 118
Tantum ergo .....	Jaspers-Gruender ..... 120
Tantum ergo .....	Arr. H. J. Gruender, S. J. .... 121
Tantum ergo .....	M. G. .... 123
Tantum ergo .....	Jaspers-Gruender ..... 124
Tantum ergo .....	Harm. L. Bonvin, S. J. .... 125
Veni, Creator .....	P. H. Thielen ..... 61
Veni sancte spiritus .....	John Singenberger ..... 6

## SCHOOL MUSIC

Up with the Flag .....	C. Pannill Mead
Laughin song .....	Abt-Rush
Oremus .....	Otto A. Singenberger
Hymn of Praise and Thanks .....	Kremser-Singenberger
The starry Banner and the Cross .....	John Singenberger
Dreamin Time .....	Lily Strickland